

12. LEFEBURE WELY.

Cantabile

Choir : Stop Diap. and Hautbois.

Swell : Open and St. Diap.

13. LEFEBURE WELY.

Andantino.

Choir : Stop Diap. and Flute.

Swell : Op. Diap. and Dulciana.

Swell.

Choir

Swell

Ped

14. PRELUDIO. RINK

Andante.

[8.]

red

First system of musical notation for organ, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Pedal points are indicated at the beginning and end of the system.

Second system of musical notation for organ, measures 5-8. The right hand continues the melodic line with various intervals and rests, while the left hand maintains the accompaniment. The system concludes with a final chord in the right hand.

Third system of musical notation for organ, measures 9-12. This system includes a repeat sign in the right hand at the beginning of measure 10. The right hand has a more active role with sixteenth-note passages, while the left hand continues with eighth notes. The system ends with a double bar line.

15.

Allegro non troppo.

[12.]

Fourth system of musical notation for organ, measures 13-16. The tempo is marked 'Allegro non troppo.' and the measure number [12.] is shown. The right hand has a melodic line with some grace notes, and the left hand continues the accompaniment. A pedal point is indicated at the start of the system.

Fifth system of musical notation for organ, measures 17-20. The right hand features a series of chords and moving lines, while the left hand provides a consistent accompaniment. The system ends with a final chord in the right hand.

Sixth system of musical notation for organ, measures 21-24. The right hand has a melodic line with some grace notes, and the left hand continues the accompaniment. The system concludes with a final chord in the right hand.

PRELUDIO.

16.

Andantino.

Op. Diap.

Ped.

Man.

Ped.

This musical score is for an organ prelude. It is in B-flat major (two flats) and 3/4 time. The tempo is marked 'Andantino'. The first system is marked 'Op. Diap.', indicating it is for the diapason. The subsequent systems are marked 'Man.' and 'Ped.', indicating they are for the manual and pedalboards. The piece features a variety of note values, including eighth and sixteenth notes, and rests, with some measures containing beamed sixteenth notes.

PRELUDIO.

17.

Andante un poco con moto.

[7]

Man.

This musical score is for an organ prelude. It is in D major (two sharps) and 2/4 time. The tempo is marked 'Andante un poco con moto.'. The first system is marked '[7]', indicating it is for the 7th manual. The second system is marked 'Man.', indicating it is for the manual. The piece features a variety of note values, including eighth and sixteenth notes, and rests, with some measures containing beamed sixteenth notes.

First system of musical notation for organ, measures 1-4. The key signature is one sharp (F#). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. A 'Ped.' (pedal) marking is present at the end of the system.

Second system of musical notation for organ, measures 5-8. The right hand continues the melodic line with various rhythmic patterns. The left hand features a 'Man.' (manual) marking at the beginning, indicating a change in hand position or registration.

Third system of musical notation for organ, measures 9-12. The right hand has a melodic line with some rests. The left hand plays a more active accompaniment with eighth and sixteenth notes.

Fourth system of musical notation for organ, measures 13-16. The key signature changes to two sharps (F# and C#). The tempo is marked 'Larghetto'. The system includes a first ending bracket labeled '1. 8.' and a 'HERZOG.' marking. A 'Ped.' (pedal) marking is at the bottom.

Fifth system of musical notation for organ, measures 17-20. The right hand plays a melodic line with eighth notes. The left hand provides a steady accompaniment with eighth notes.

Sixth system of musical notation for organ, measures 21-24. The right hand continues the melodic development. The left hand accompaniment remains consistent with the previous systems.

PRELUDIO.

GEISSLER.

19.

Larghetto.

[11]

Ped.

[7]

[11]

POSTLUDIO.

20.

U^a poco
Allegretto.

Full Organ.

Ped

The musical score consists of six systems of two staves each. The first system is marked with a '20.' and includes the tempo 'Allegretto.' and the instruction 'U^a poco' above the treble staff, and 'Full Organ.' above the bass staff. A 'Ped' (pedal) marking is placed below the first measure of the bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes various note values, rests, and phrasing slurs across all systems. The piece concludes with a double bar line at the end of the sixth system.

21. Choir: Stop Diap. and Hautbois.

HERMANN.

*Largo ma
con moto.*

Swell: Diap. and Flute.

Sw.

Choir.

Gr. Org. [10]

Sw.

Gr. Org.

Choir.

tr

First system of musical notation for organ, featuring treble and bass staves with chords and moving lines.

Second system of musical notation, including a *Choir.* section and a *Sw.* (Swell) marking.

Third system of musical notation, including a *Gr. Org.* (Great Organ) marking.

Fourth system of musical notation, including a *Choir.* section.

Fifth system of musical notation, including a *Gr. Org* marking and a *Sw.* (Swell) marking.

Sixth system of musical notation, including a *Sw.* (Swell) marking and a crescendo hairpin.

Moderato. *Full Organ.*

22.

Ped.

Man.

The musical score is written for organ and is in the key of B-flat major (one flat). The time signature is 3/4. The tempo is marked 'Moderato.' and the registration is 'Full Organ.' The piece is numbered 22. The score consists of six systems of two staves each (treble and bass clef). The first system includes a 'Ped.' (pedal) marking. The last system includes a 'Man.' (manual) marking. The music features complex textures with many beamed sixteenth and thirty-second notes, suggesting a fast, intricate piece.

The first system consists of two staves. The upper staff contains a series of rapid, slurred sixteenth-note passages, often beamed in groups of four. The lower staff provides a harmonic accompaniment with chords and moving lines. A 'Ped' (pedal) marking is present in the lower staff, indicating a sustained pedal point.

PRELUDIO.

23.

Andante
ma
non troppo.

The second system is marked 'Andante ma non troppo.' and begins with a measure bracketed as [6]. It features a more spacious melodic line in the upper staff and a steady accompaniment in the lower staff. A 'Ped' marking is located in the lower staff.

The third system continues the prelude with flowing sixteenth-note passages in both the upper and lower staves, maintaining the harmonic and melodic themes established in the previous systems.

The fourth system features intricate polyphonic textures with many beamed sixteenth notes in both staves, creating a dense and rhythmic sound.

The fifth system concludes the prelude with sustained chords in the upper staff and moving lines in the lower staff, ending with a final cadence.

POSTLUDIO.

24. For Full Organ.

RINA

Allegretto

Ped. and Man.

Man

Ped and Man

Man and Ped

25. Full Organ.

POSTLUDIO.

RINK

*Allegro
moderato.*

Gr. Org.

Ped. and Man.

Swell.

Man

Gr. Org.

Ped.

Ped. Dopp.

26. *Swell: all but Reed and Compound stops.**Andante.**Gr. Org.: Stop Diap. and Trumpet, or Viola.**Choir: Diapasons and Hautbois.**Sw.**Ped.**Gr. Org.**Sw.**Ped.*

27. Gr. Org.: Op. Diap, St. Diap. & Trumpet. Coupler, Gr. and Sw.

LEFEBURE WELY.

Andantino.

Swell: all but Reed stops.

Sw.

Gt. Org.

Sw.

Gr. Org.

Ped

STABAT MATER DOLOROSA.

Arranged from PERGOLESE, by J. Z

28.

Grave.

Sw. [6.] *p*

Man

First system of musical notation for organ. The treble staff contains a melodic line with dynamics *p*, *f*, and *p*. The bass staff contains a supporting line. The label *Gr. Org.* is positioned above the treble staff, and *Man.* is positioned below the bass staff.

Second system of musical notation for organ. The treble staff continues the melodic line with dynamics *f*, *Sw. p*, and *p*. The bass staff continues the supporting line. The label *Ped* is positioned below the bass staff, and *Man* is positioned below the treble staff.

Third system of musical notation for organ, starting at measure 29. The treble staff contains a melodic line. The bass staff contains a supporting line. The tempo marking *Allegro.* is positioned to the left of the treble staff. The label *Man* is positioned below the bass staff.

Fourth system of musical notation for organ. The treble staff contains a melodic line. The bass staff contains a supporting line.

Fifth system of musical notation for organ. The treble staff contains a melodic line. The bass staff contains a supporting line.

Sixth system of musical notation for organ. The treble staff contains a melodic line. The bass staff contains a supporting line. The label *Ped* is positioned below the bass staff.

AVE VERUM CORPUS.

Arranged from MOZART, by J. A.

30.

Adagio.

Sw. [3] *pp* *mf*

Man.

Ped

pp *p*

Mnn.

Ped Man. Ped

pp

FUGATO FOR FULL ORGAN.

HERZOG

31.

Con moto

Ped

Ritard.

32.

POSTLUDIO.

A. HESSE.

All:gro.

Full organ.

Ped. depp.



33. *Allegro Moderato.*

MANUAL. PEDAL.

Gt. Diapasons. Sw. with Reeds and Diapasons. Gt. BEST.

p Open Diapason 16 ft.

Gt. Sw. Gt.

Gt. Sw.

p Gt. add Trumpet, Gt. *mf*

34. *Andante con moto.*

MANUAL.

pp Sw. Stop. Diap. and Principal. *p* Gr. Org. Gamba, 8 ft. and 5th Diap. *p*

PEDAL.

Sw. add Hautbois 8 ft. **BEST.**

Diap. 8 ft.

Sw.

Gt.

Sw.

Gt. Diapasons.

Sw.

p

Sw.

p Add Open Diap. 16 ft.

Gt.

mp

Gt.

Gt.

Sw.

p

35. *Andante con Moto.*

MANU. I.

Sw. with Reeds and Diapasons. Diap. Gr. Org. BEST.

p *p* Sw.

PEDAL.

p Open Diapasons 16 ft. and Octave bass 8 ft.

Gt. coupled to Sw.

Sw.

Sw. Gt.

Gt. Sw.

Gt. Gt.

p Sw. Gt.

MODERN SCHOOL FOR THE ORGAN.

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36. *Allegro.*

BEST.

MANUAL

p Sw. with Reeds and Diapasons. Gt. Diapasons 8 ft. Sw.

p Open Diapasons 16 ft.

PEDAL.

Gt.

Gt.

Sw.

Sw.

Gt.

37. Allegro Maestoso. BEST.

MANUAL.

PEDAL.

FULL Gt. *ff*

FULL. *ff*

FULL Ch. *f* **Gt.** *ff* **FULL Sw.** *f* *ff* *ff*

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains several measures of music, including chords and single notes. The middle staff is in bass clef and contains similar musical notation. The bottom staff is also in bass clef and features a continuous line of eighth notes, likely for the pedal point.

The second system of musical notation continues the piece with three staves. The top and middle staves show more complex chordal structures and melodic lines. The bottom staff continues the eighth-note pattern. The system concludes with a double bar line.

POSTLUDIO.

38.

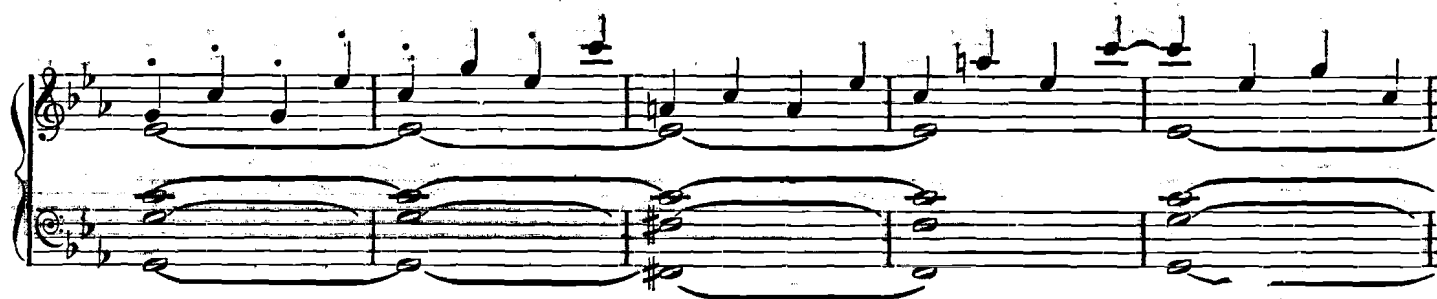
Con Gravita.

The third system of musical notation begins the 'POSTLUDIO' section. It features three staves. The top staff is in treble clef and contains a melodic line. The middle staff is in bass clef and contains chords. The bottom staff is in bass clef and contains a line of music with a 'Ped' (pedal) marking below it. The tempo/mood is indicated as 'Con Gravita.' and the registration is 'Full organ.'.

RINE.

The fourth system of musical notation continues the Postludio with three staves. The top and middle staves show melodic and harmonic development. The bottom staff continues the line with a 'Ped' marking at the end.

The fifth system of musical notation is the final system on the page, consisting of three staves. It concludes the Postludio with sustained chords and melodic fragments. The bottom staff ends with a 'Ped' marking.

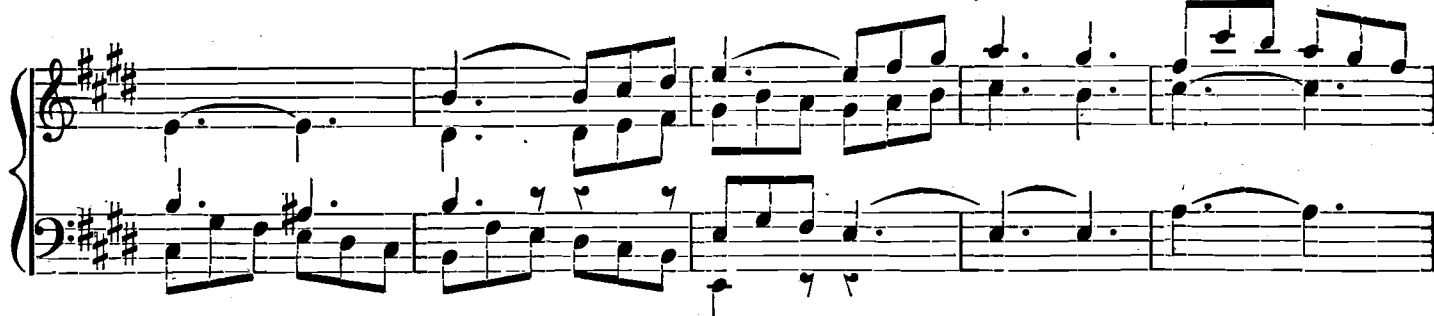


INTRODUCTION AND FUGUE.

JOHN ZUNDEL.

39. *Allegretto.* *Full Organ.* *Gt. Org.* *Man.* *Ped.*

FUGA. Allegro. *Gt. Org.* *Ped.*





CHORUS FROM "THE HUGUENOTS."

Arranged by JOHN ZENDEL.

40.

Full Organ.

Gt. Organ.

MANUAL.

PEDAL.



Ch, Org.

ff

Gr, Org.

Full Organ.
Gt. Organ.

The first system of music features three staves. The top staff, labeled 'Full Organ.', contains a melody with two triplet markings. The middle staff, labeled 'Gt. Organ.', provides a harmonic accompaniment with chords. The bottom staff is a single bass line.

The second system continues the piece. The top staff has a triplet marking. The middle staff features a key signature change to one sharp (F#) in the second measure. The bottom staff continues the bass line.

The third system shows the progression of the music. The top staff includes triplet markings. The middle staff has a key signature change to one flat (Bb) in the final measure. The bottom staff continues the bass line.

The fourth system concludes the piece. The top staff features a key signature change to two flats (Bb and Eb) in the final measure. The middle and bottom staves continue their respective parts.

First system of musical notation for organ. The treble staff contains a melodic line with various intervals and accidentals. The right-hand staff features a dense, rapid sixteenth-note texture. The left-hand staff provides a harmonic accompaniment with sustained notes and some movement.

Second system of musical notation for organ. The treble staff includes a *ff* (fortissimo) dynamic marking. The right-hand staff is marked *Gt. Org.* (Great Organ). The left-hand staff also features a *ff* dynamic marking. The music continues with complex textures and sustained chords.

Third system of musical notation for organ. This system shows intricate textures in all three staves, including triplets and rapid sixteenth-note passages. The right-hand staff has a melodic line with many accidentals, while the left-hand staff provides a steady harmonic foundation.

Fourth system of musical notation for organ. The treble staff continues with a melodic line, while the right-hand staff has a dense, sustained texture. The left-hand staff provides a steady harmonic accompaniment. The system concludes with a double bar line.

VOLTI.

CHOIR ORGAN:
Flute & St. Diap.
or Dulciana, or St.
Diap. & Fifteenth.

SW. (closed,) Op.
and St. Diapason.

PEDAL. Subbass
and Couple; Swell
and Ped. or Sub-
bass & Violoncello
or any other soft 8
foot stop.

Andantino.

Ch. Org.

Sw.

The first system of musical notation consists of three staves. The top staff is in treble clef with a 3/8 time signature and contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef and contains a series of chords. The bottom staff is in bass clef and contains a melodic line with eighth notes. The system concludes with a double bar line.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the chordal accompaniment. The bottom staff continues the melodic line. The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff features a melodic line with some sustained notes indicated by horizontal lines. The middle staff features sustained chords. The bottom staff features a melodic line that ends with a double bar line.

Full Org.

Gt. Org.

First system of musical notation, featuring a treble and bass staff with a wavy line above the treble staff and a *tr* marking.

Second system of musical notation, featuring a treble and bass staff with a *Presto.* marking and a 6/8 time signature.

Third system of musical notation, featuring a treble and bass staff with a 6/8 time signature.

Fourth system of musical notation, featuring a treble and bass staff with a 6/8 time signature.

GRAND FUGUE WITH THREE SUBJECTS.

JOHN ZUNDEL.

41.

Gr. we. Full Organ. 1st subject. Man. Ped.

The musical score consists of six systems of staves. The first system shows the beginning of the first subject in the bass staff, with the treble staff containing a whole rest. The subsequent systems show the first subject being played in both hands, with various registrations (Gr. we., Full Organ, Man., Ped.) indicated. The key signature has one sharp (F#) and the time signature is common time (C).

Man.

The first system of musical notation for organ, consisting of a treble and bass staff. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a supporting line with chords and single notes. The marking "Man." is located below the first measure of the bass staff.

2d subject.

1st subject.

The second system of musical notation for organ. The treble staff continues the melodic line. The bass staff has a rest for the first two measures, then enters with a new line. The markings "2d subject." and "1st subject." are placed above the treble staff in the third and fourth measures respectively.

The third system of musical notation for organ. The treble staff continues the melodic line. The bass staff has a rest for the first two measures, then enters with a new line.

The fourth system of musical notation for organ. The treble staff continues the melodic line. The bass staff has a rest for the first two measures, then enters with a new line.

Ped.

Man.

The fifth system of musical notation for organ. The treble staff continues the melodic line. The bass staff has a rest for the first two measures, then enters with a new line. The marking "Ped." is located below the first measure of the bass staff, and "Man." is located below the last measure of the bass staff.

Ped.

The sixth system of musical notation for organ. The treble staff continues the melodic line. The bass staff has a rest for the first two measures, then enters with a new line. The marking "Ped." is located below the first measure of the bass staff.

3d subject.

Man.

Man.

Ped.

dopp.

First system of musical notation for organ. The treble staff contains whole rests. The bass staff contains a melodic line with eighth and sixteenth notes. A '1st' marking is placed below the first measure of the bass staff, and a '2d' marking is placed below the final measure of the system.

Second system of musical notation for organ. The treble staff contains whole rests. The bass staff continues the melodic line. A '1st subject.' marking is placed above the treble staff, and a '2d subject' marking is placed above the bass staff. A '3d subject,' marking is placed below the bass staff.

Third system of musical notation for organ. Both the treble and bass staves contain active melodic and harmonic lines.

Fourth system of musical notation for organ. Both the treble and bass staves contain active melodic and harmonic lines. A 'Ped.' (pedal) marking is placed below the bass staff.

Fifth system of musical notation for organ. Both the treble and bass staves contain active melodic and harmonic lines. A 'Ped.' (pedal) marking is placed below the bass staff.

Sixth system of musical notation for organ. Both the treble and bass staves contain active melodic and harmonic lines.

First system of organ music notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff provides a harmonic accompaniment. A 'Man.' (Manual) marking is present in the bass staff.

Second system of organ music notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment. A 'Ped.' (Pedal) marking is present in the bass staff.

Third system of organ music notation. The treble staff shows a melodic line with some rests. The bass staff has a steady accompaniment. A 'Ped.' (Pedal) marking is present in the bass staff.

Fourth system of organ music notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. A 'Ped.' (Pedal) marking is present in the bass staff.

Fifth system of organ music notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. A 'Man.' (Manual) marking is present in the bass staff.

Sixth system of organ music notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. A 'Ped.' (Pedal) marking is present in the bass staff.

This page contains six systems of musical notation for organ, each consisting of a treble and a bass staff. The notation is written in a modern style, featuring various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The second system continues the melodic line in the treble and provides a harmonic accompaniment in the bass. The third system introduces a more complex texture with multiple voices in both staves. The fourth system features a prominent melodic line in the treble and a supporting bass line. The fifth system shows a change in texture, with the treble staff playing a more active role. The sixth system concludes the piece with a final cadence in both staves, marked by a double bar line.

GRAND FUGUE.

JOHANN S. BACH.

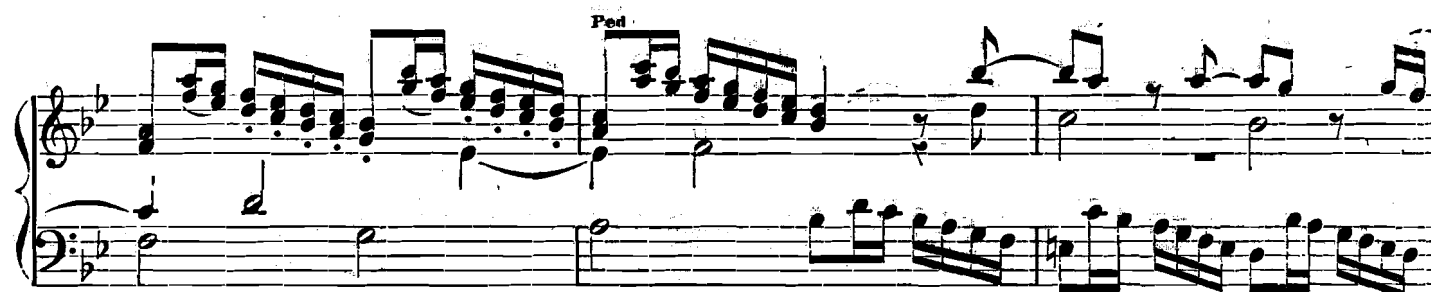
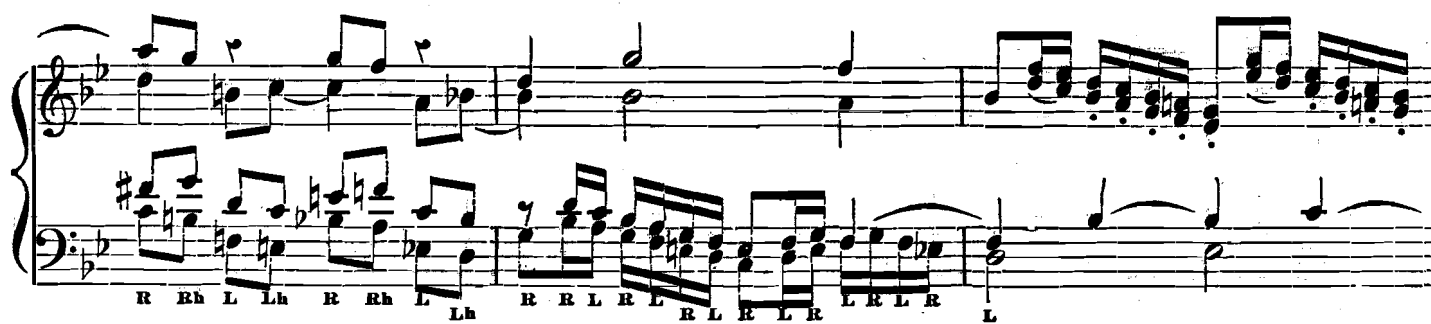
42.

PRILUDE:

Adagio
Maestoso.

Full Org.
Man.

B A C H
FUGUE.



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple tune with a key signature of one flat (B-flat) and a 2/4 time signature. The bass staff provides a harmonic accompaniment, consisting of a steady eighth-note pattern in the left hand and chords in the right hand. The melody is written in a simple, folk-like style, with a key signature of one flat (B-flat) and a 2/4 time signature. The accompaniment is written in a simple, folk-like style, with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style, with a key signature of one flat (B-flat) and a 2/4 time signature. The accompaniment is written in a simple, folk-like style, with a key signature of one flat (B-flat) and a 2/4 time signature.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent left-hand melody with many triplets and a right-hand accompaniment. The lyrics are written below the piano part.

THE ROSE TREE

Andante

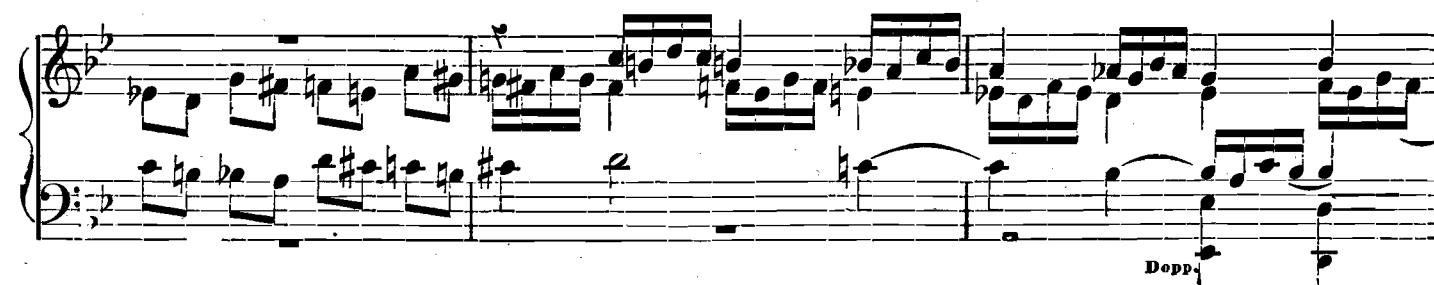
R L R L R Rh L Lh R Rh L Lh R Rh L Lh R Rh L R
 Ped.

The musical score is presented on two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The piano introduction begins with a series of chords and single notes in the right hand, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. The vocal melody enters with a series of eighth notes, followed by a more complex melodic line with some grace notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score concludes with a final chord in the piano and a single note in the vocal line.

A musical score for the song 'The Rose Tree'. The score is written for piano (Lh and Rh) and voice (Man.). The key signature is one flat (B-flat), and the time signature is 2/4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The voice part is a single line of music. The lyrics are written below the voice line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change from one flat to two flats. The bass staff provides a simple harmonic accompaniment. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into three measures by vertical bar lines. The first measure contains a full line of music. The second and third measures are mostly empty, with only a few notes visible at the beginning of the second measure.



The page contains six systems of organ music, each consisting of two staves. The music is written in a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Pedal parts are indicated by the word "Ped." and Manual parts by "Man.". Fingerings for the hands are marked with "Lh", "Rh", and "L".

System 1: Treble and Bass staves. Pedal part indicated.

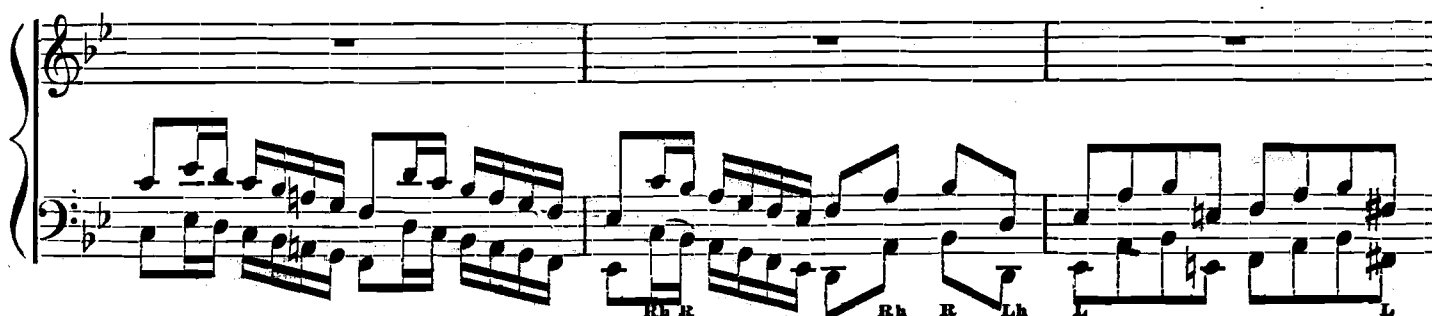
System 2: Treble and Bass staves. Pedal part indicated.

System 3: Treble and Bass staves. Manual part indicated.

System 4: Treble and Bass staves. Fingerings: Lh, Rh, L, R, L, Rh, L, Lh.

System 5: Treble and Bass staves. Fingerings: L, R, L, L, R, Lh, L, Rh, L, L, R.

System 6: Treble and Bass staves. Fingerings: L, R, L, L, R, Lh, L, Rh, L, L, R.



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